GOLDEN PROPORTIONS #3

FOR TRUMPET IN B♭

BY

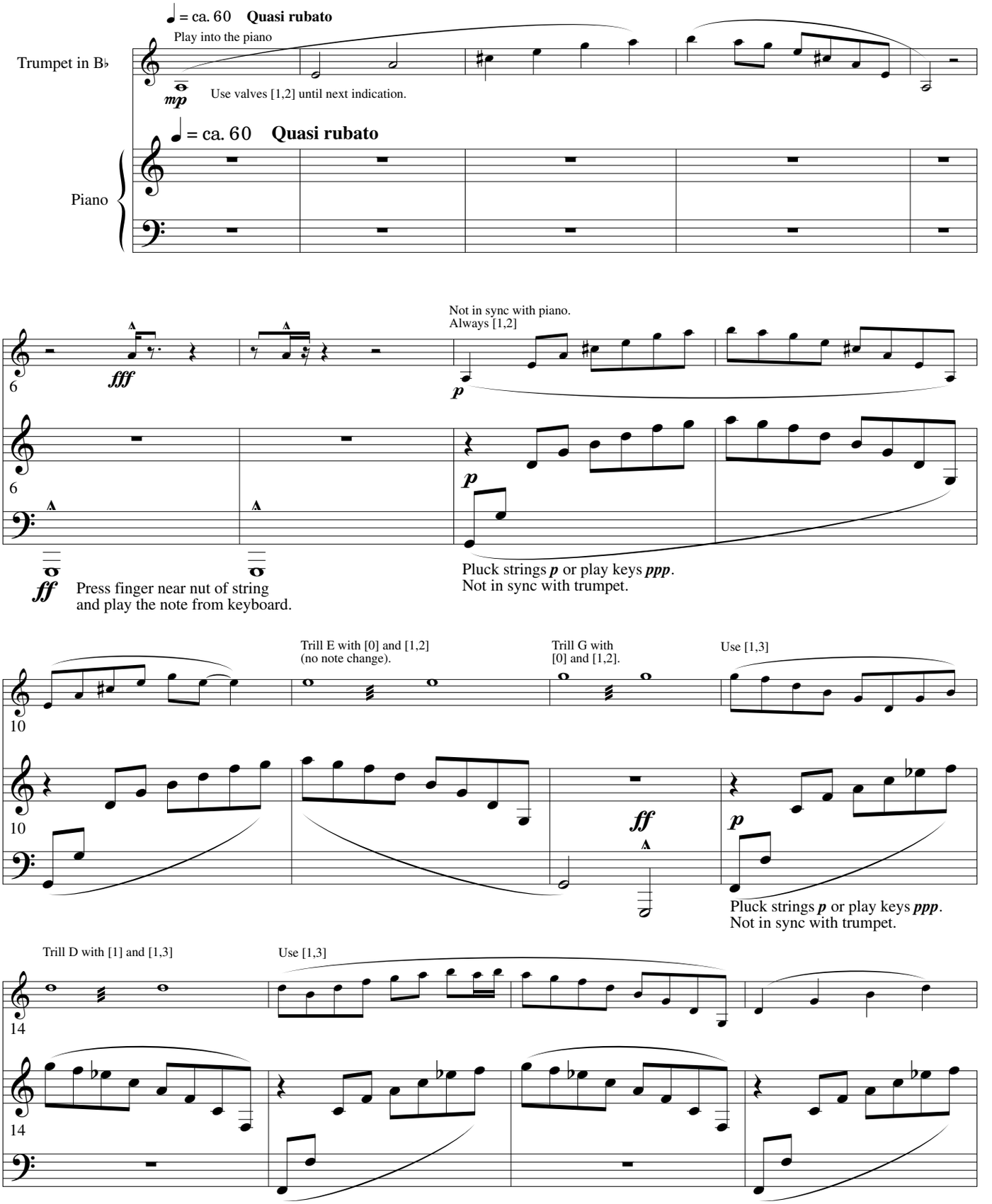
PANAIOTIS

GOLDEN PROPORTIONS #3

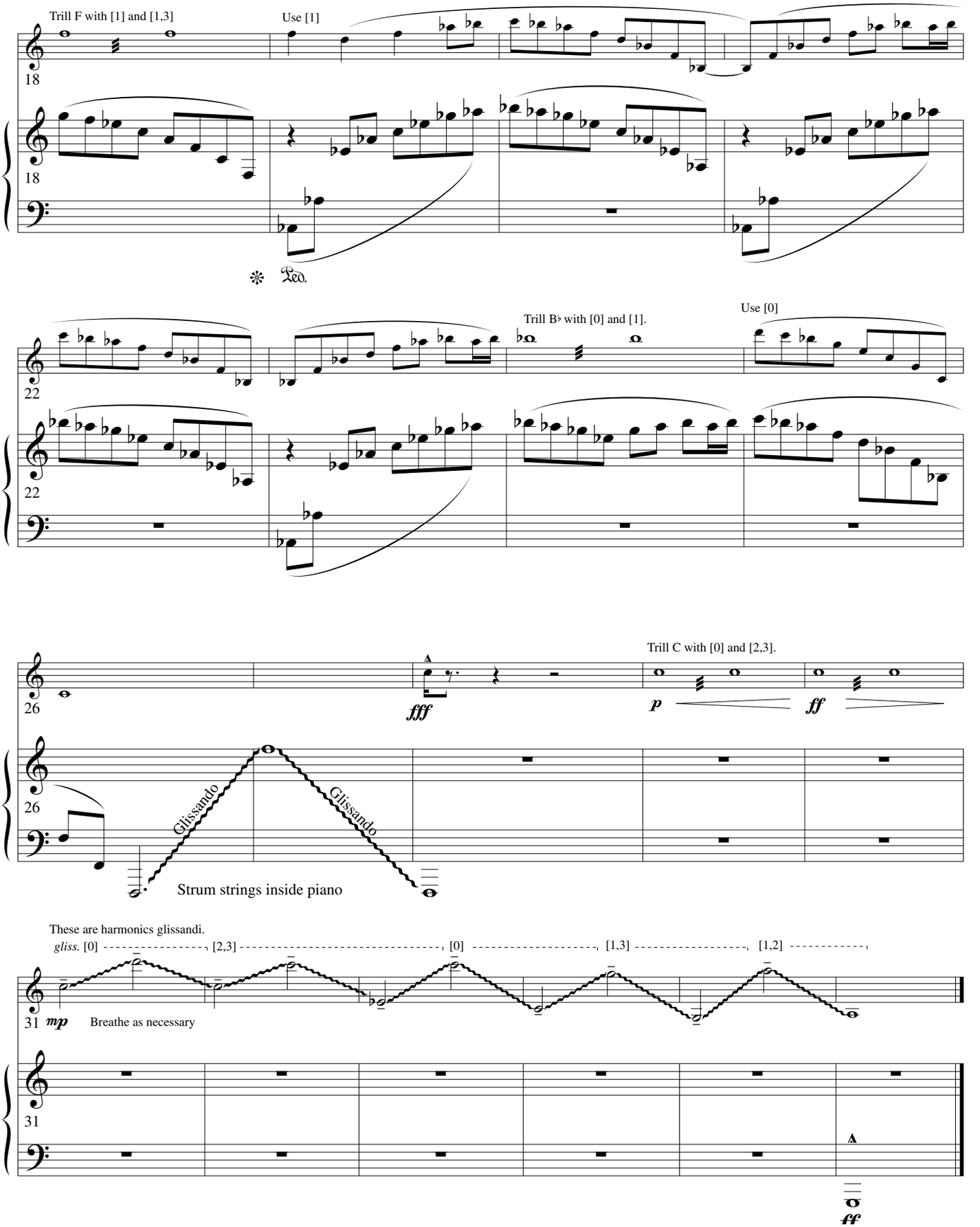
FOR TRUMPET IN B♭

Part I

PANAIOTIS



This movement explores the natural harmonic series of the trumpet and the various frequency differences between the harmonic series and the piano. It is important not to adjust slides or embouchure to compensate for intonation differences between different harmonic series or the piano. This also applies to subtle pitch shifts between enharmonic pitches using alternate fingerings (i.e. trills). ALL TRILLS ARE ALTERNATE FINGERINGS FOR A SINGLE NOTE.


Trill F with [1] and [1,3]
Use [1]
18
18
Ped.
Trill B♭ with [0] and [1].
Use [0]
22
22
Trill C with [0] and [2,3].
26
fff
p
ff
26
Glissando
Glissando
Strum strings inside piano
These are harmonics glissandi.
gliss. [0] [2,3] [0] [1,3] [1,2]
31
mp
Breathe as necessary
31
ff

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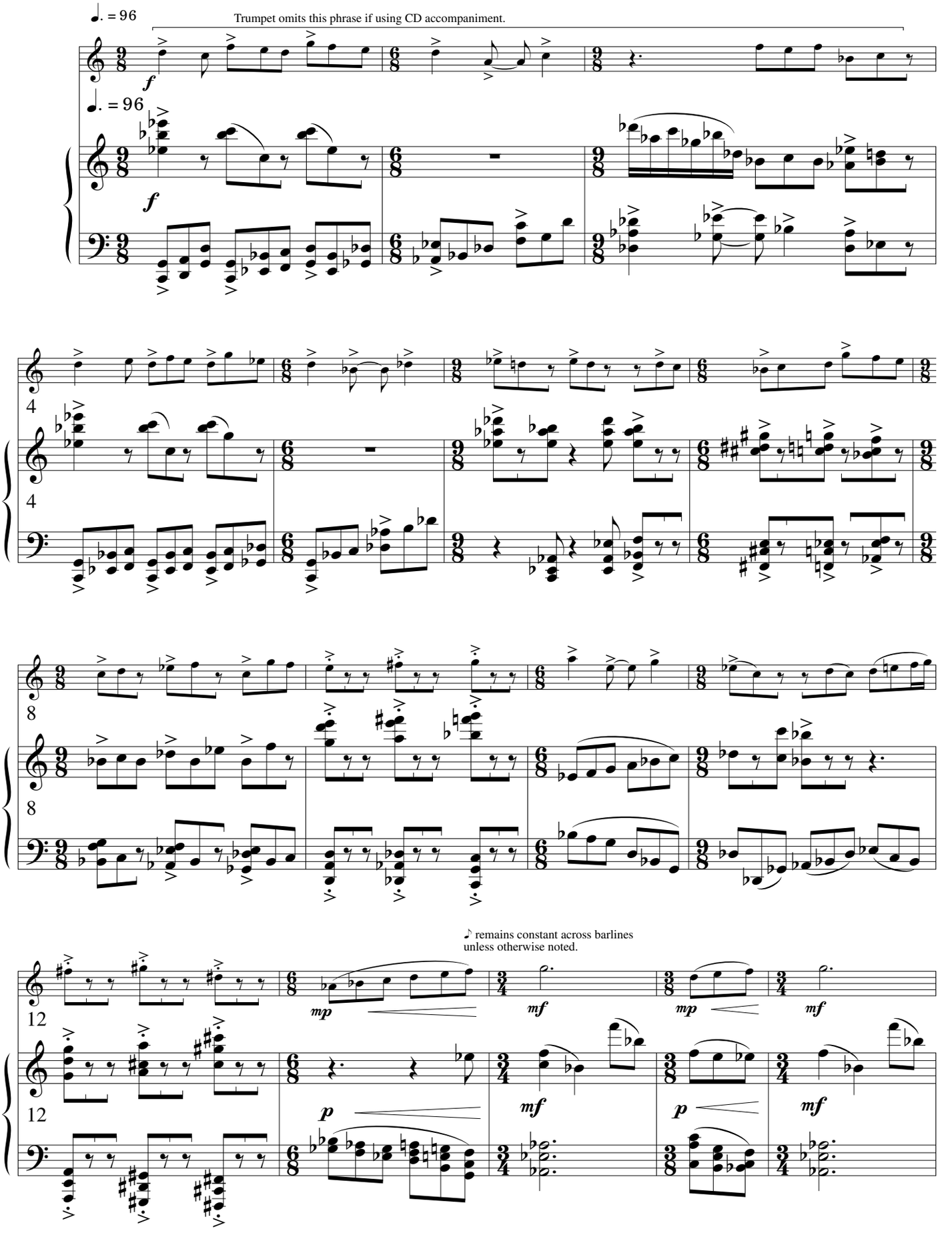
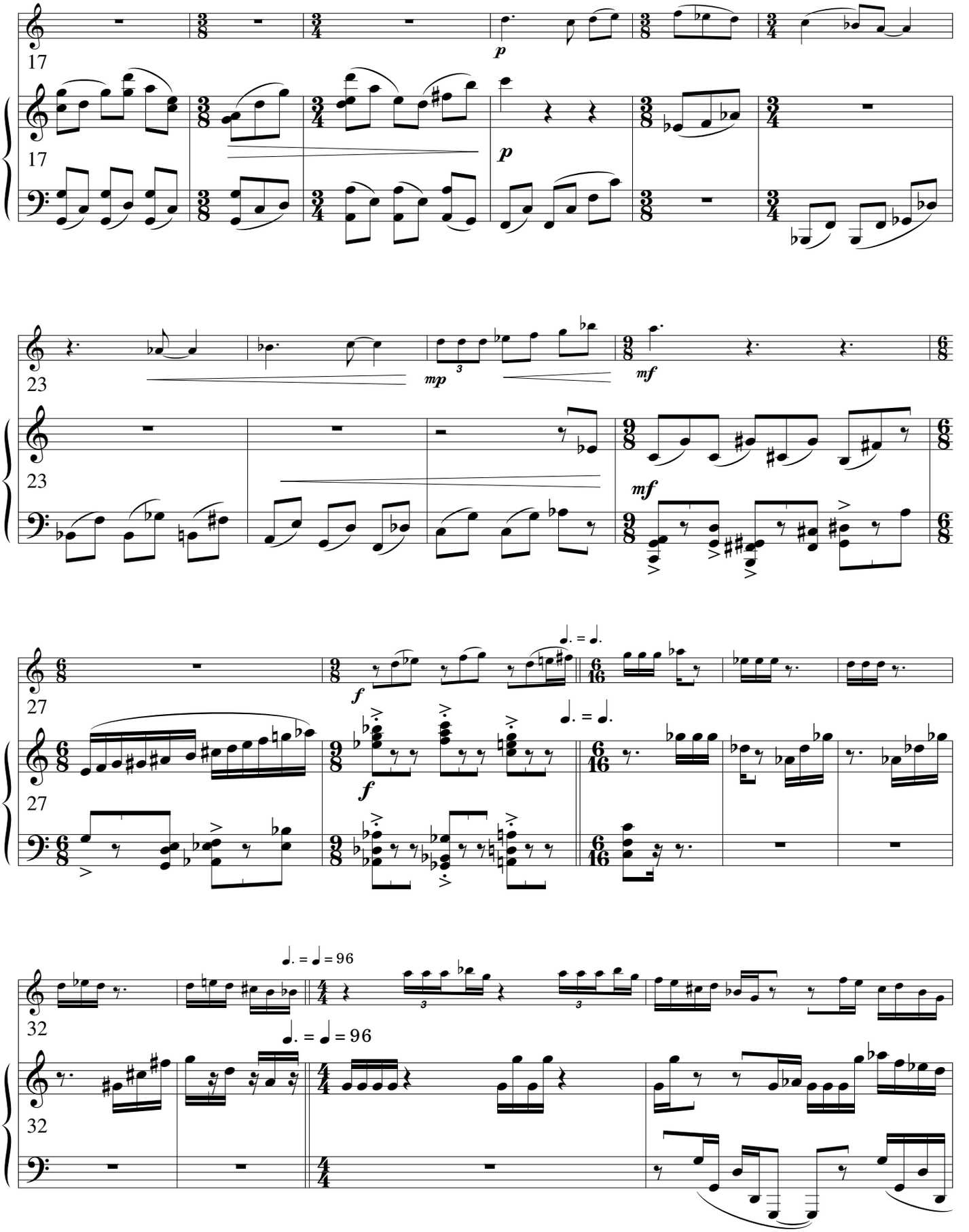
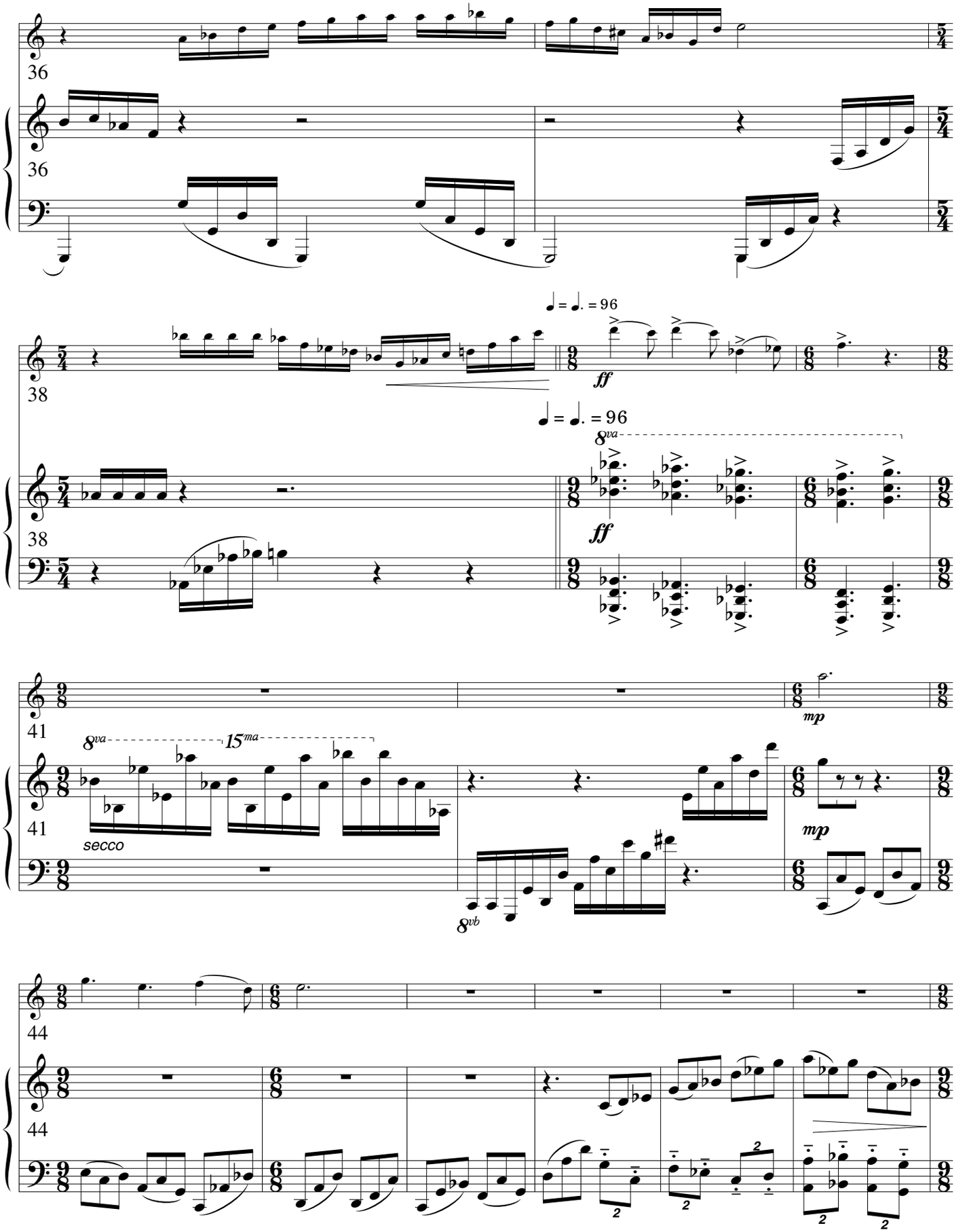
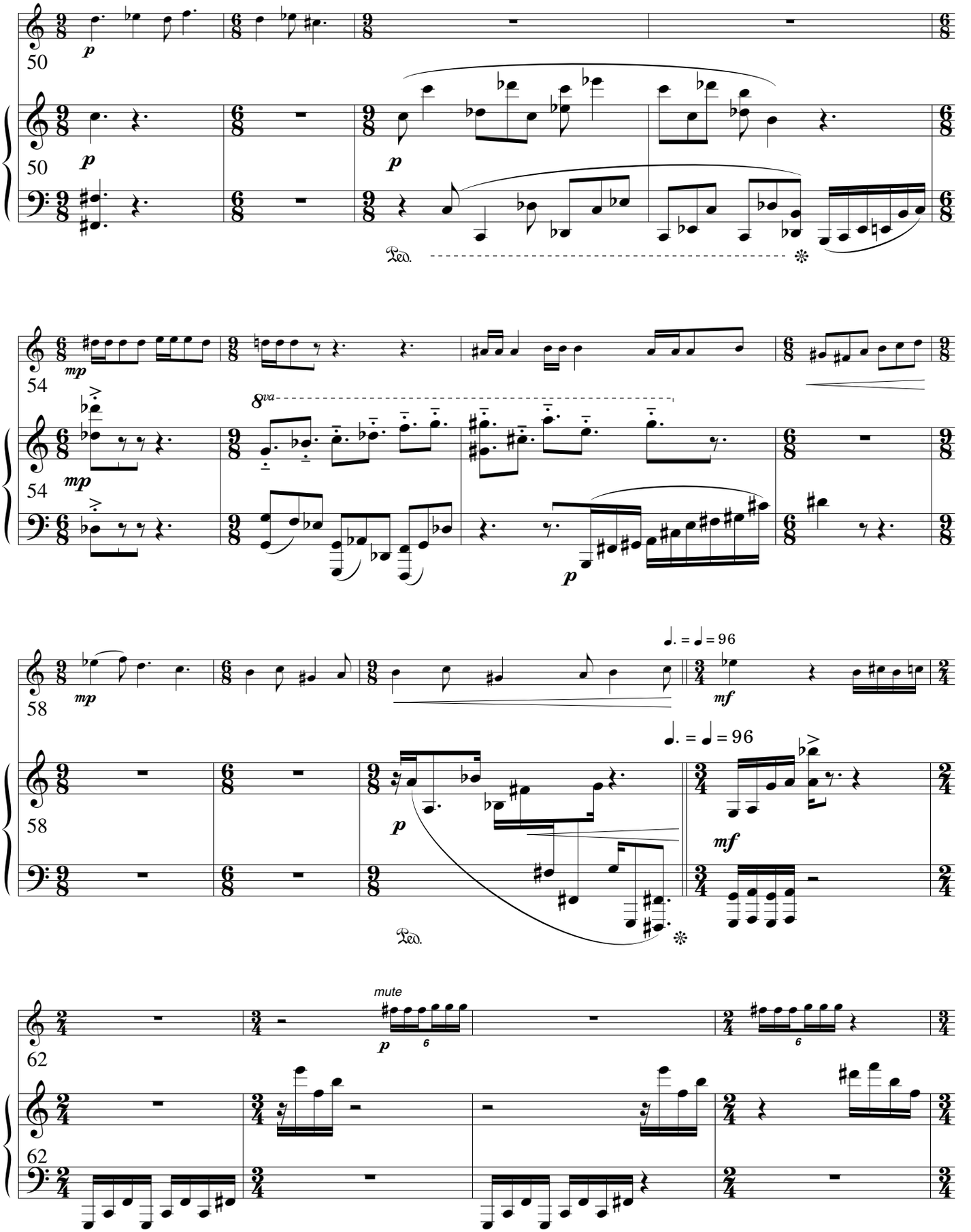
PART II

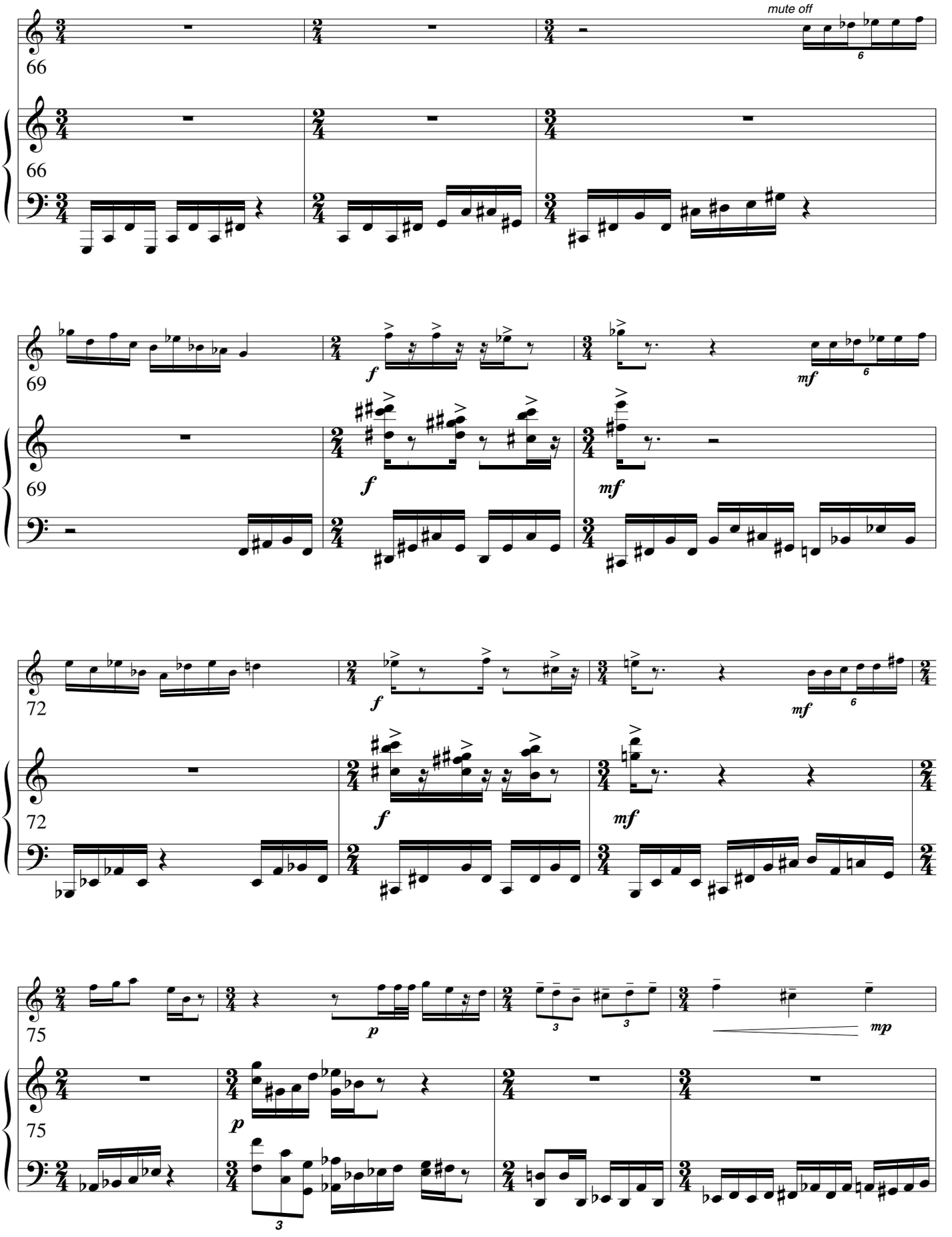
PANAIOTIS

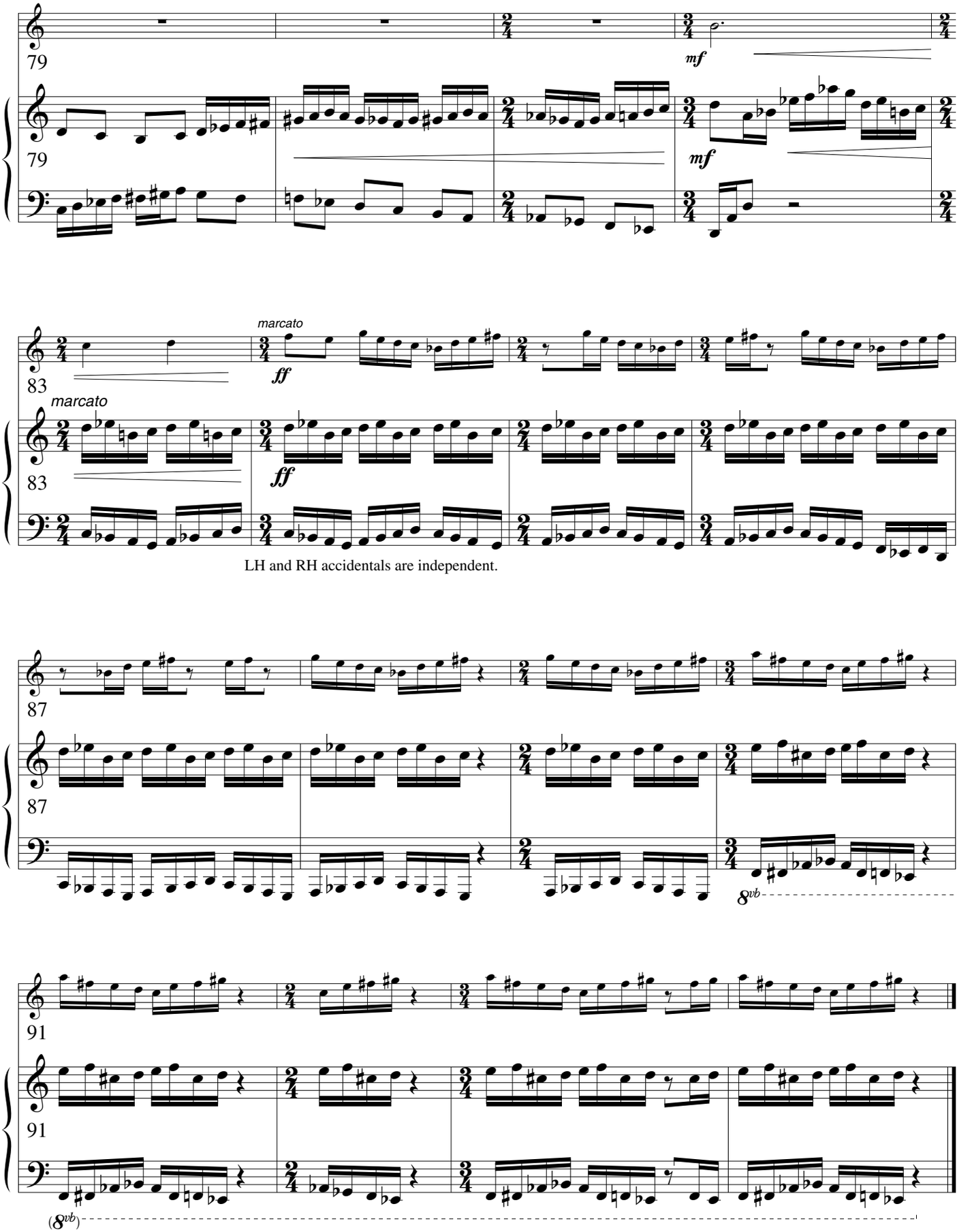



17
p
17
p
23
mp
3
mf
23
mf
27
f
27
f
32
32


36
36
38
♩ = ♩. = 96
ff
38
♩ = ♩. = 96
8va
ff
41
8va
15ma
secco
mp
41
8vb
mp
44
44


50
p
Ped.
54
mp
8va
58
mf
♩. = ♩ = 96
62
mute
6


mute off
66
69
72
75
f
mf
p
mp


79
mf
79
mf
83
marcato
ff
marcato
83
ff
LH and RH accidentals are independent.
87
87
8vb
91
91
(8vb)

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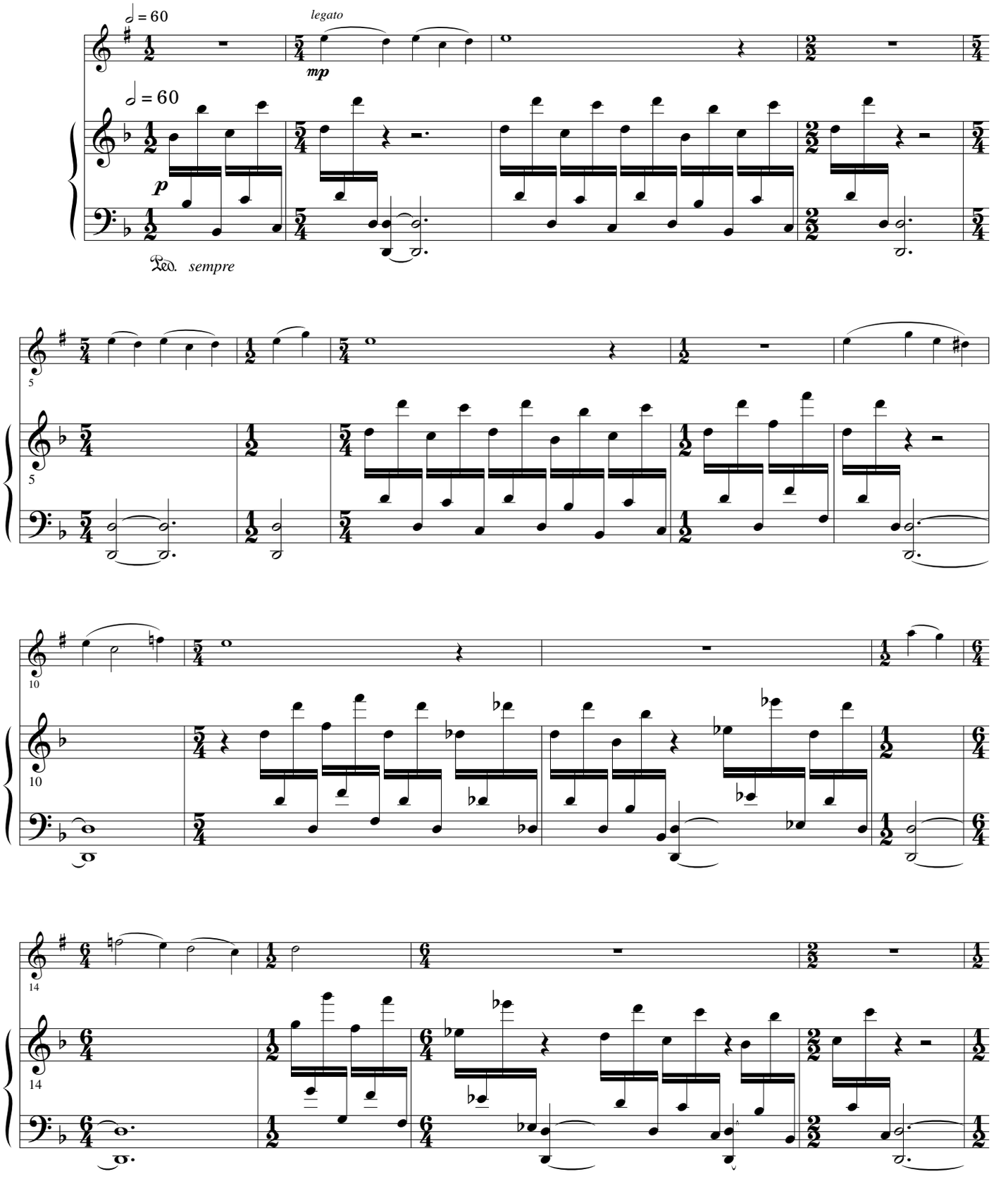
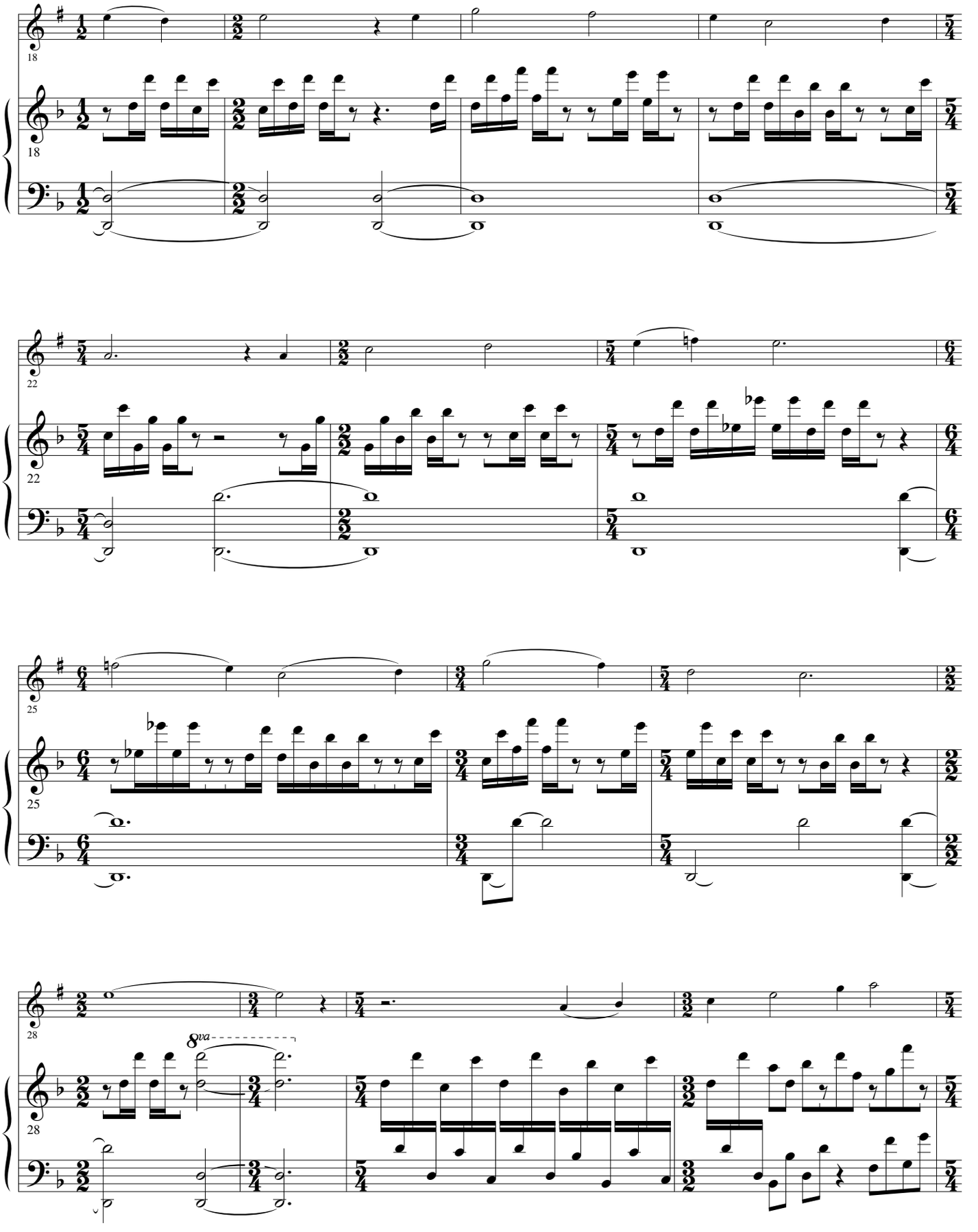
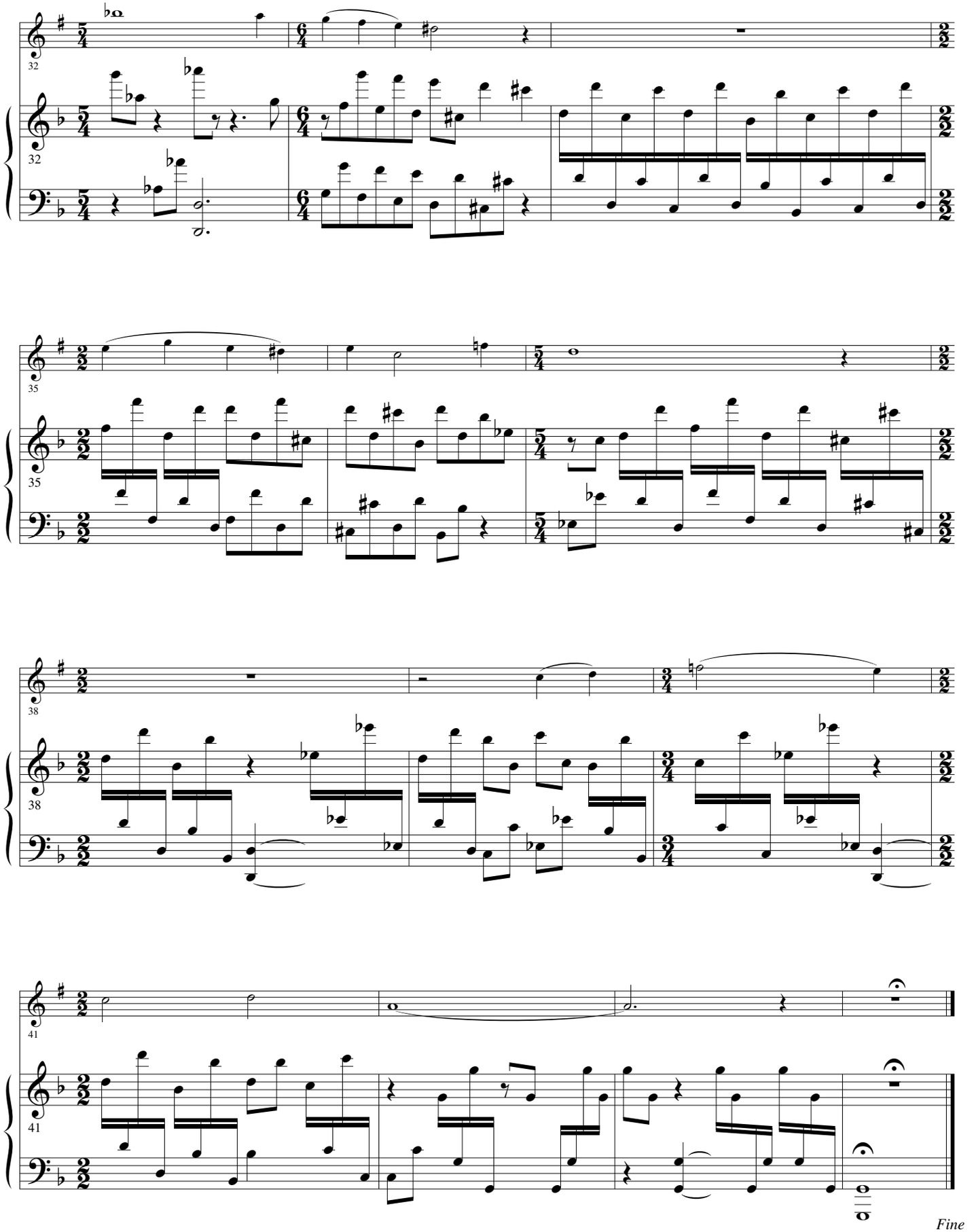
PART III

PANAIOTIS




18
18
22
22
25
25
28
28
8va


32
35
38
41
Fine

GOLDEN PROPORTIONS #3 FOR TRUMPET

Part III: Ensemble Version

The following score may be used as an alternate accompaniment to Part III. Instrumentation is flexible as long as the result has an ethereal quality. The score indicates certain instruments, but others of a similar quality may be substituted.

The string parts may be played by any instrument that will sustain the pitches indicated, again, keeping in mind the desired effect.

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Part III with ensemble

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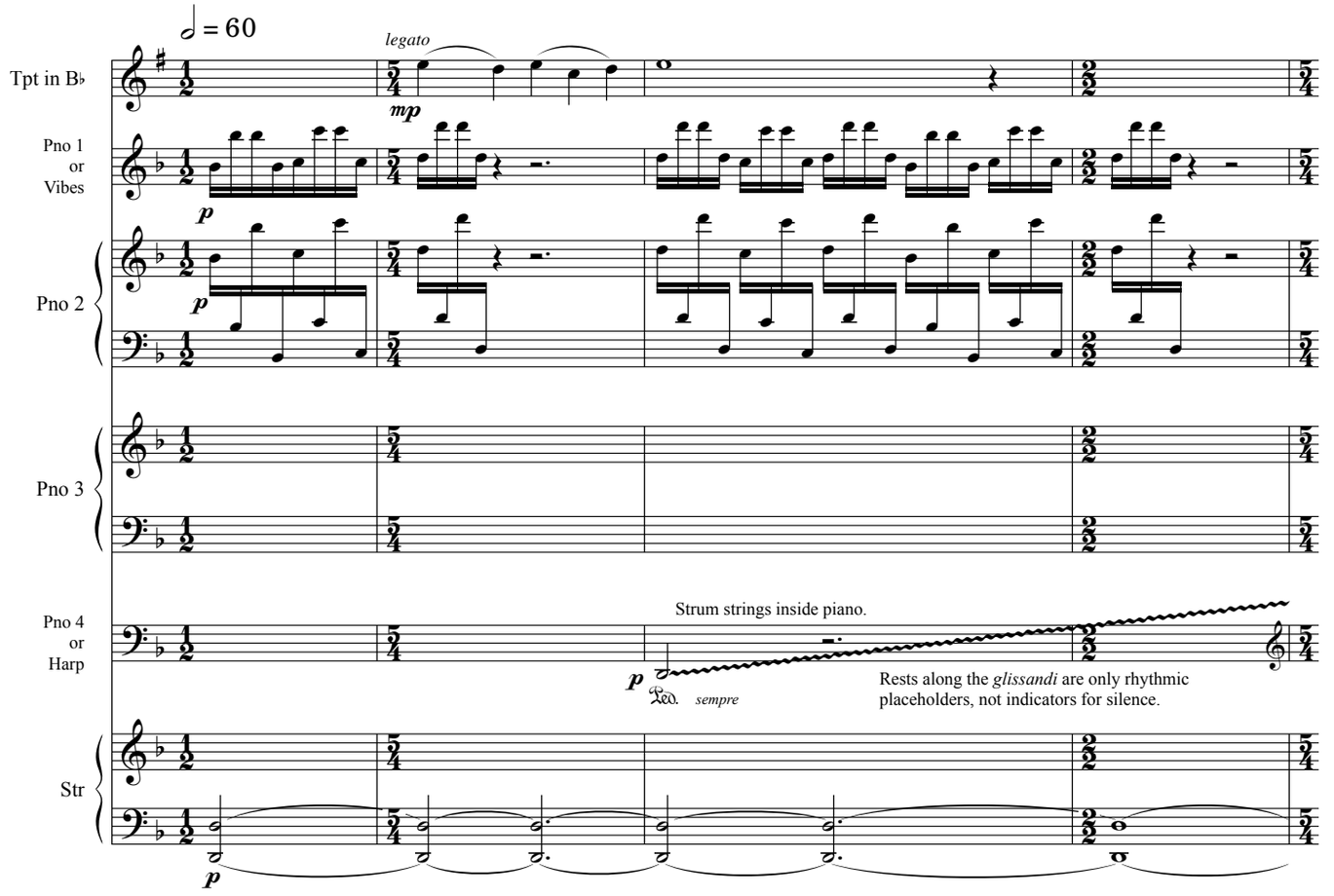
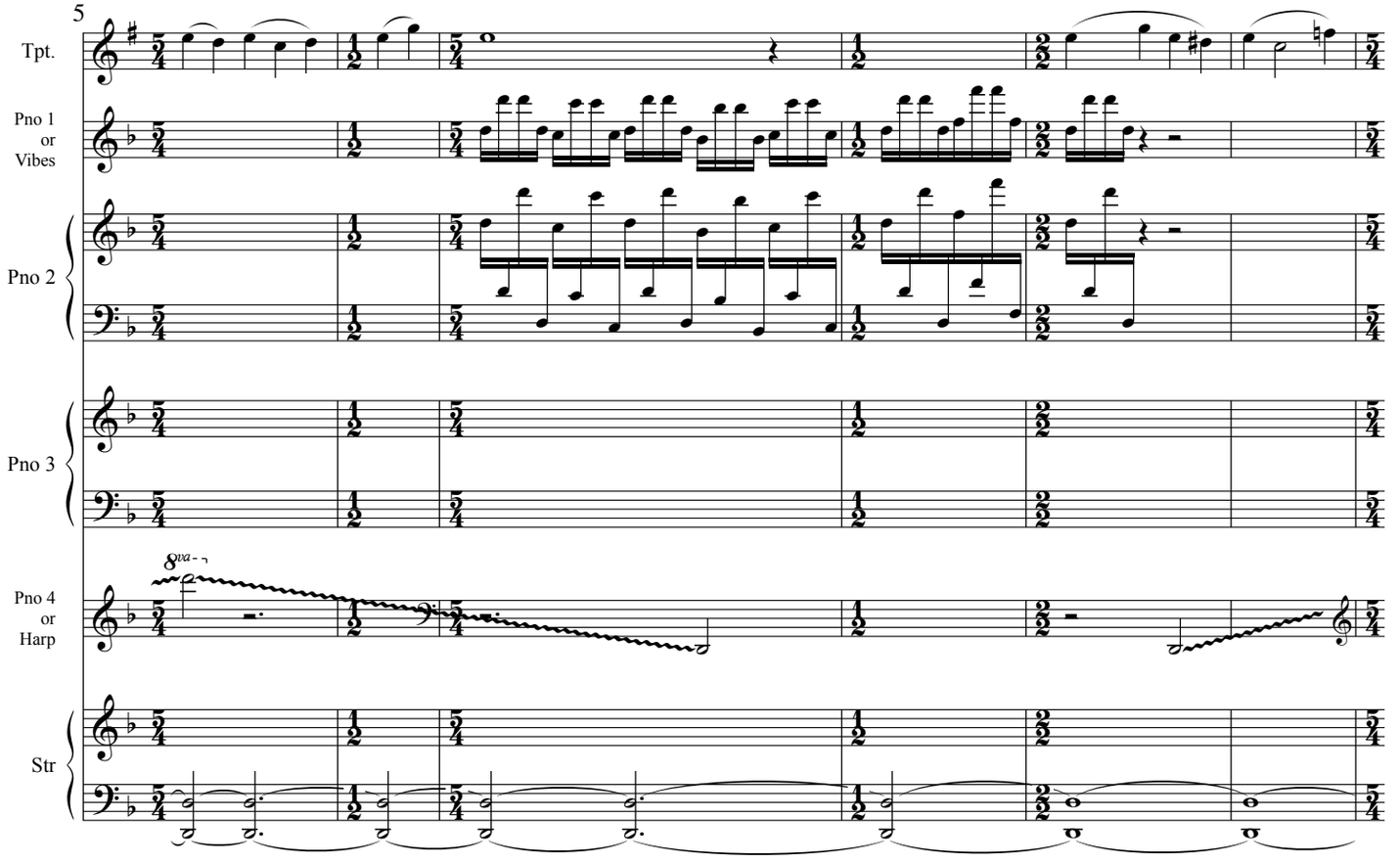
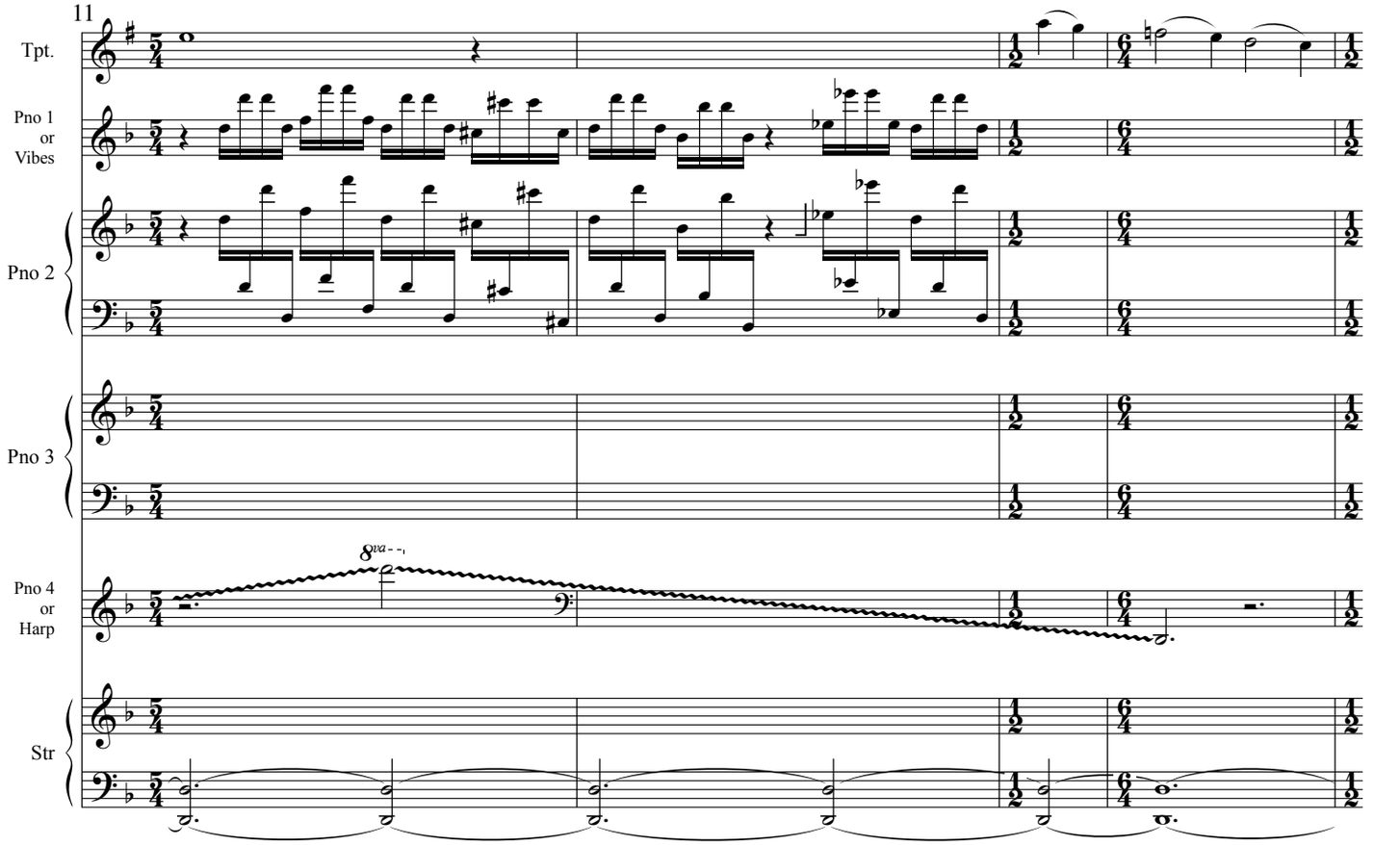
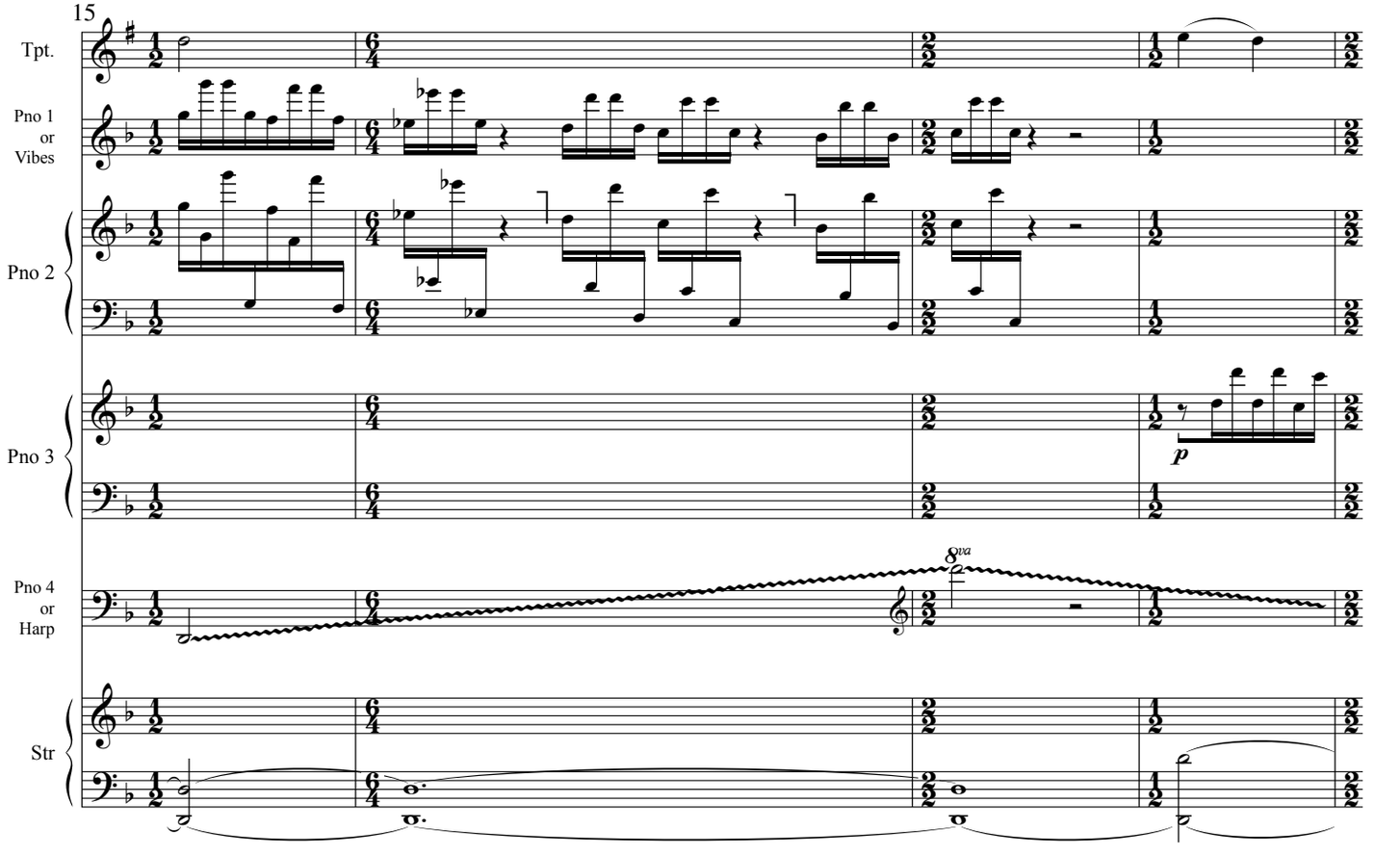
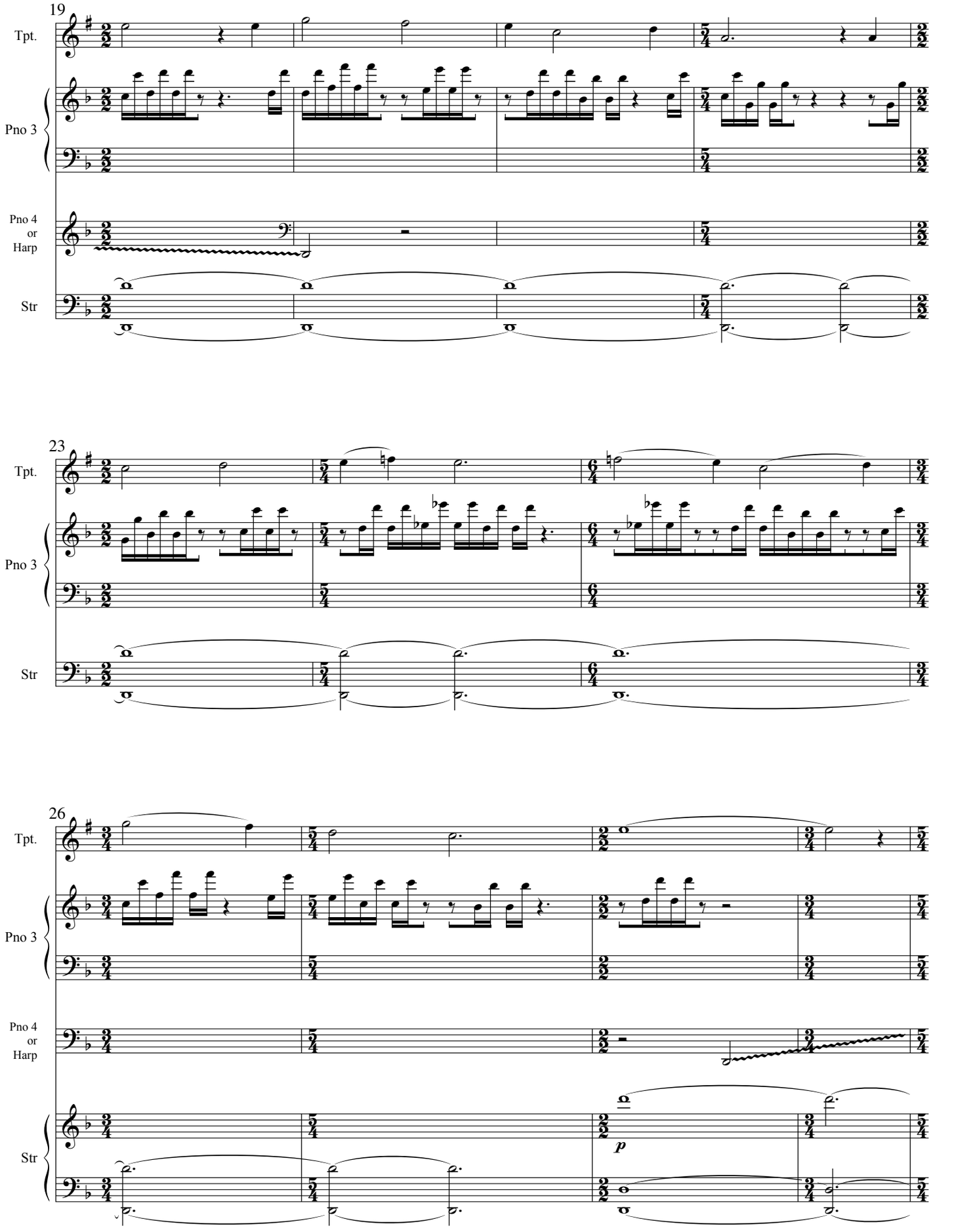
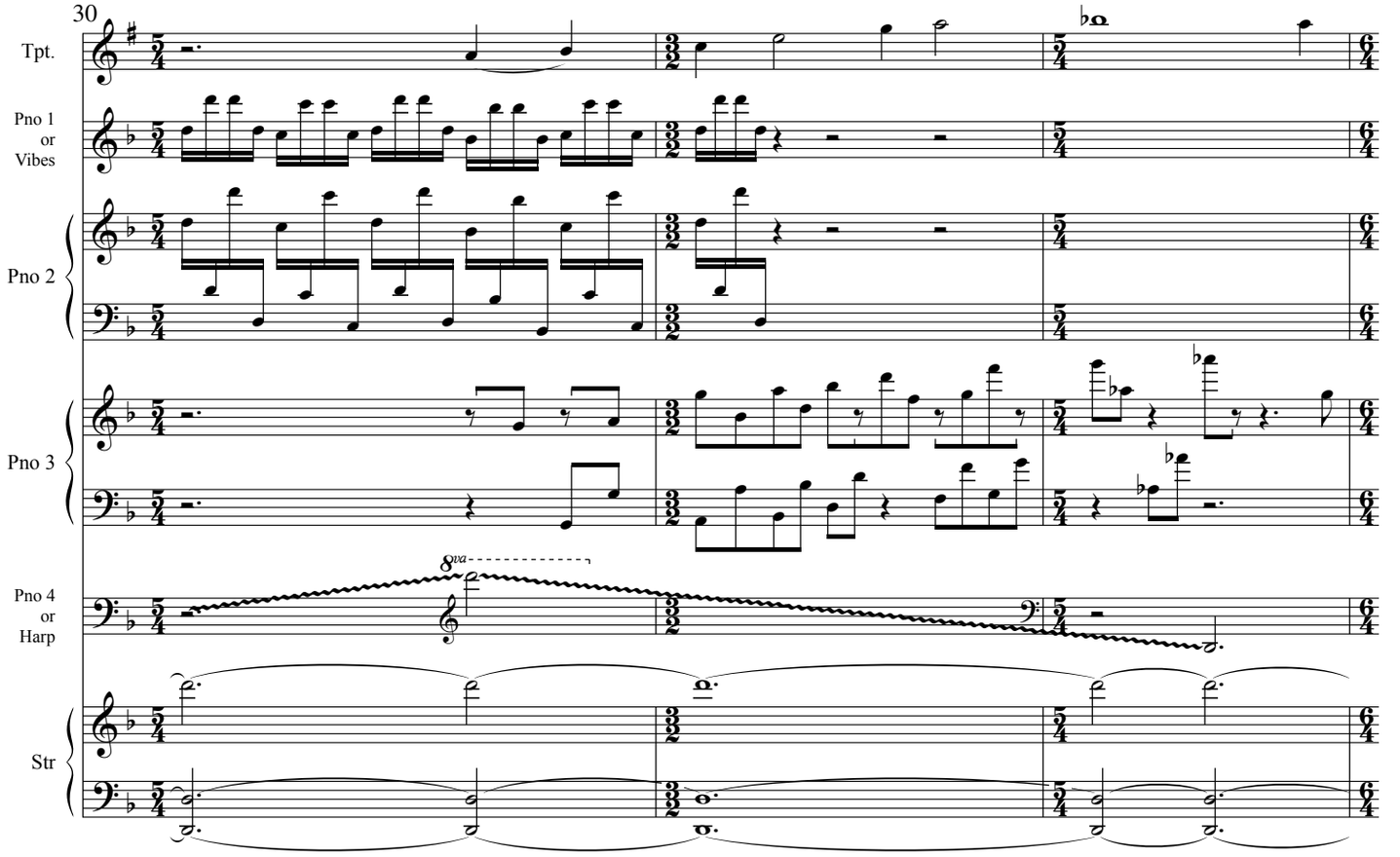


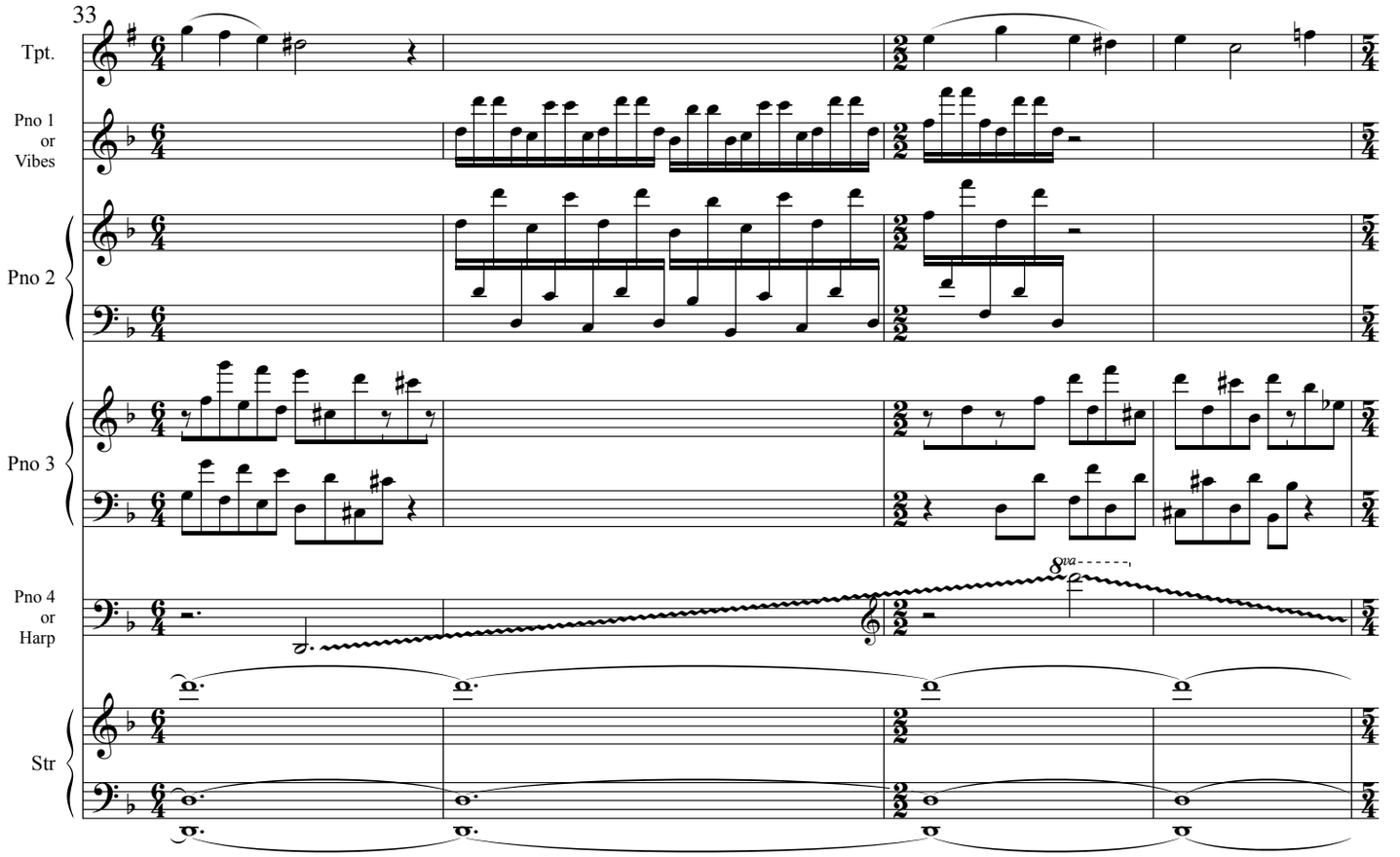


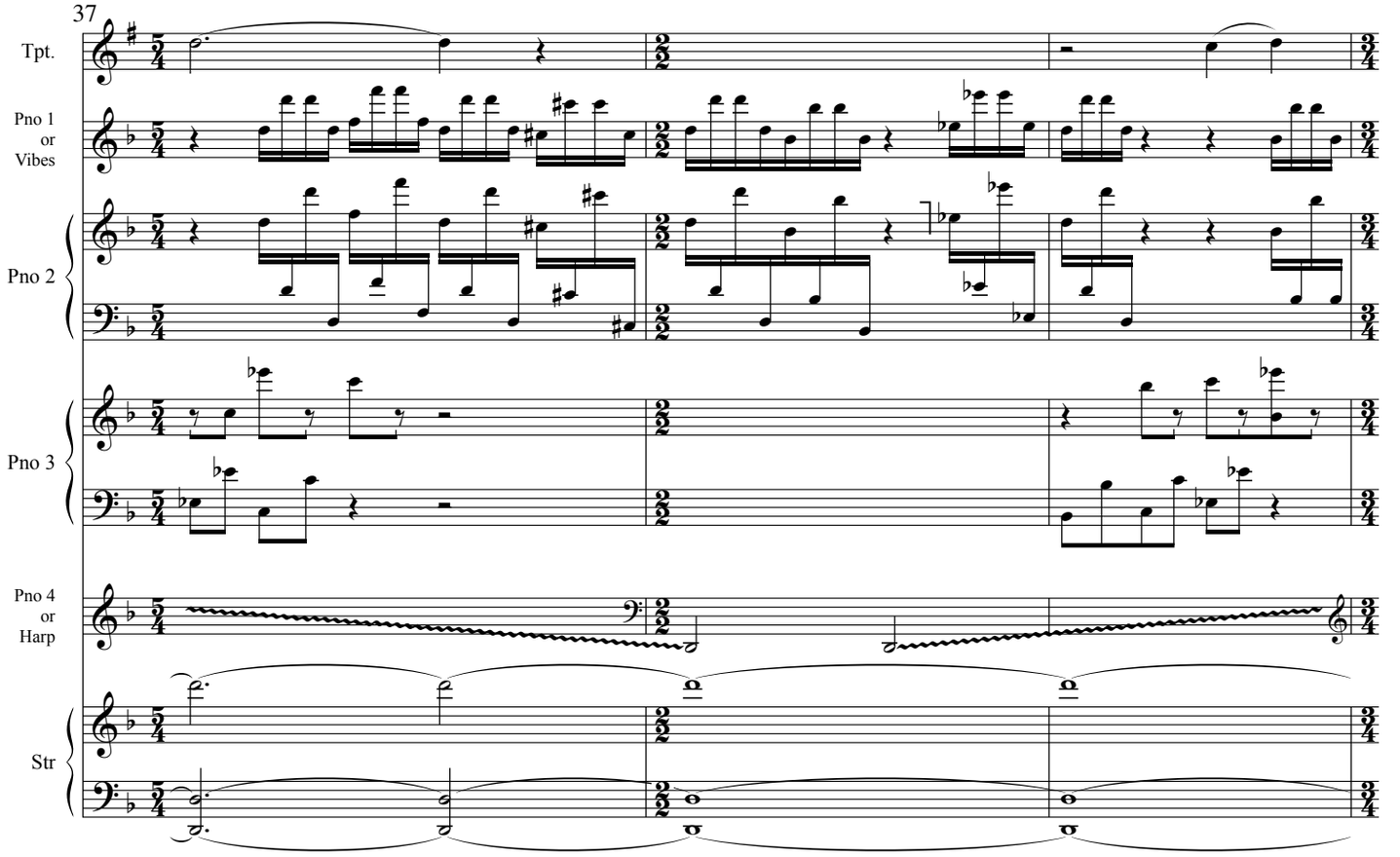

11
Tpt.
Pno 1 or Vibes
Pno 2
Pno 3
Pno 4 or Harp
Str
8va

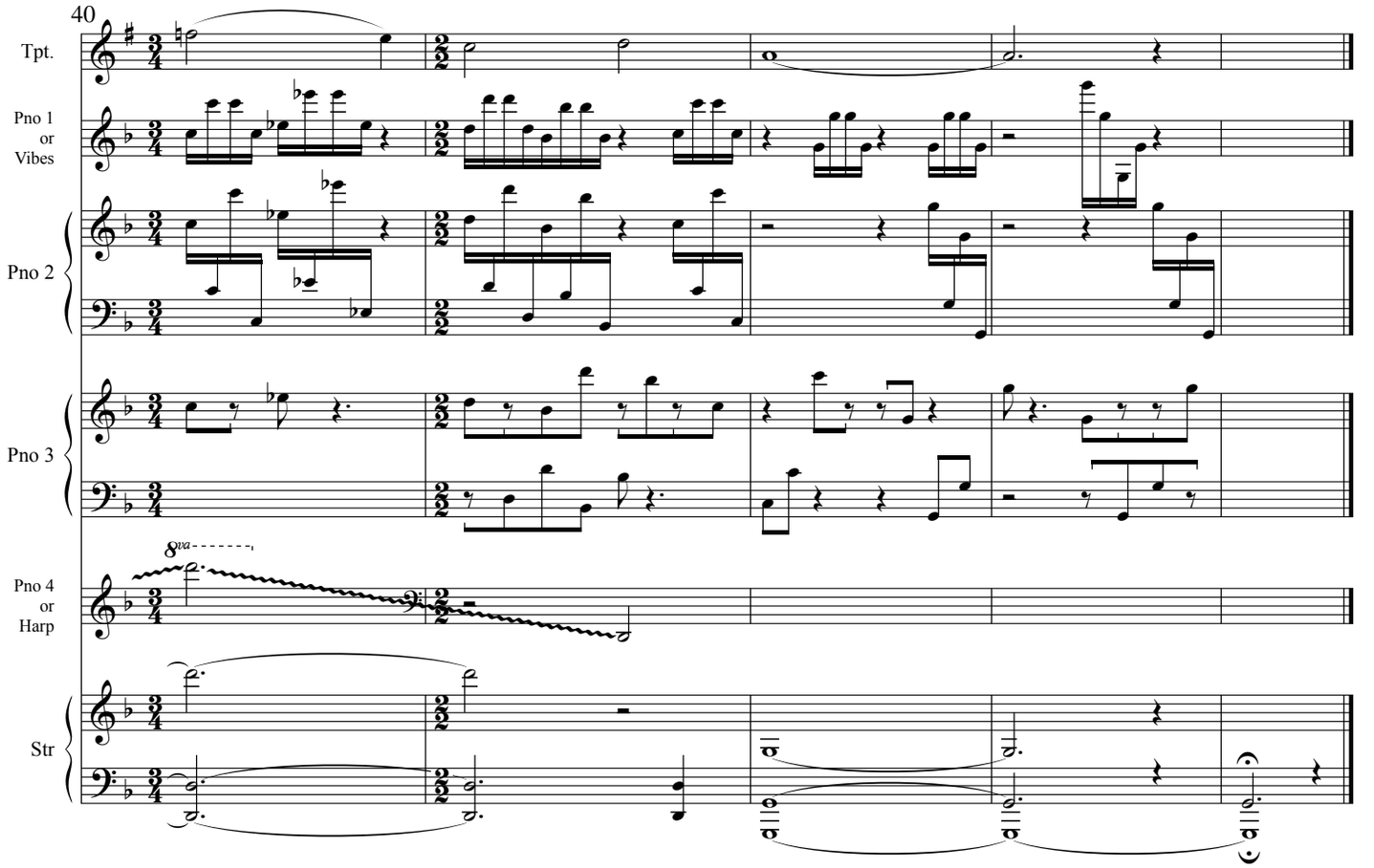

15
Tpt.
Pno 1 or Vibes
Pno 2
Pno 3
Pno 4 or Harp
Str
8va
p


19
Tpt.
Pno 3
Pno 4
or
Harp
Str
23
Tpt.
Pno 3
Str
26
Tpt.
Pno 3
Pno 4
or
Harp
Str
p


30
Tpt.
Pno 1 or Vibes
Pno 2
Pno 3
Pno 4 or Harp
Str
8va


33
Tpt.
Pno 1 or Vibes
Pno 2
Pno 3
Pno 4 or Harp
Str
8va


37
Tpt.
Pno 1
or
Vibes
Pno 2
Pno 3
Pno 4
or
Harp
Str


40
Tpt.
Pno 1
or
Vibes
Pno 2
Pno 3
8va
Pno 4
or
Harp
Str

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PERFORMANCE NOTES

A warm vibrato is recommended for sustained notes of the trumpet. This is especially important in Part III.

There are several accompaniment possibilities that may be used according to available resources. These options are discussed below, along with other information .

PART I

This movement explores the natural harmonic series of the trumpet and the various frequency differences between the harmonic series and the piano. It is important not to adjust slides or embouchure to compensate for intonation differences between different harmonic series or the piano. This also applies to subtle pitch shifts between enharmonic pitches using alternate fingerings (i.e. trills). ALL TRILLS ARE ALTERNATE FINGERINGS FOR A SINGLE NOTE.

Part I uses piano with or without a pianist. In any case, the trumpet is to be played into the strings of a piano. The sustain pedal of the piano should be locked down. If there is a pianist, play the piano part provided. Otherwise, the trumpet may play solo without the piano.

Note values are approximate. There should be a fluid feeling to this movement and time for resonances to be heard and enjoyed.

PART II

The ♪ remains constant across all barlines unless otherwise indicated in the score. The trumpet is played according to common practice, adjusting pitch to match the equal temperament of the piano. The trumpet is not played into the piano but toward the audience in the traditional manner.

Part II is to be accompanied either with piano or CD–track 5. As noted in the score, if the CD is used, the first three measures of the trumpet part are not played (the opening melodic line is heard in the CD accompaniment).

PART III

The ♩ remains constant across all barlines. While the tempo of Part III should be steady, it does not need to be rigid, and the final note at the end should be allowed to decay naturally.

The trumpet is to be played into the strings of a piano as in Part I.

There are three accompaniment options:

1) Accompanied with one piano only.
2) Accompanied by an ensemble of pianos and/or percussion using the Part III ensemble transcription. (See instructions on page 13).
3) Accompanied by CD–Track 6.

The Golden Ratio and Tempo

The time structure of each movement is based on the golden ratio, which is applied to many levels within the work. If the tempi indicated are strictly adhered to, the overall piece also fits the structure. For example, the golden ratio point of Part II coincides with the golden ratio of the entire piece.

It should be understood by the performers, however, that the piece must be played musically regardless of how that affects the golden ratio structure. Part I should have a fluid tempo with pauses for piano string resonances to be heard and enjoyed. Part II at ♩. = 96 may be too fast in a very live hall. Slower tempi are acceptable; although meant as a practice aid, a slow version of the CD accompaniment is provided (track 9 with ♩. = 84).